

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED : IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 59.—No. 47.

SATURDAY, NOVEMBER 19, 1881.

PRICE { 4d. Unstamped.  
5d. Stamped.

CRYSTAL PALACE SATURDAY CONCERT, THIS DAY,  
Nov. 19th, at Three.—Two Works by Berlioz: "Symphonie Fantastique," Episode in the Life of an Artist, and its sequel, "Lélio, or the Return to Life" repeated in accordance with the plebiscite of Oct. 29th). Vocalists—Mr Edward Lloyd, Mr F. King, and the Crystal Palace Choir. Reciter—Mr Henry Forrester. Orchestra of ninety-two performers. Pianists—Mrs Bucknall Eyre and Mr A. J. Eyre. English version by Mr W. Grist. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., 1s. 6d., and 1s. Admission to Concert-room, 6d.

LONDON CONSERVATOIRE OF MUSIC.—  
Principal—MR LANSDOWNE COTTELL. New Branches—CONDUIT STREET, and MYDDLETON HALL. The Directors offer FREE TUITION for the higher encouragement of Solo, Oratorio, Operatic, and Choir Study (percentage upon introductions). Opera Rehearsals weekly. Candidates (Amateurs eligible) address the Secretary (enveloping addressed envelope, stating qualifications), 37, Abbey Road, N.W.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERTH. Fifteenth Winter Season, 1881. The SOIRÉE for the introduction of Artists in the month of November will take place on MONDAY, Nov. 21st, in lieu of Wednesday, 23rd Nov. Full prospectus and particulars on application to H. G. HOPPER, Hon. Sec. 244, Regent Street, W.

MRS JOHN MACFARREN'S PIANOFORTE and VOCAL CONCERT, at TULSE HILL, MONDAY, Nov. 21st. Pianoforte—Mrs John Macfarren. Vocalists—Miss Amy Ayward, Miss Spencer Jones, Mr Robertson, and Mr Lucas Williams. The programme will include G. A. Macfarren's new song, "There's dew for the flower," and the same composer's Trio, "Earl Halidam's Daughter."

SOCIETY OF ARTS PRACTICAL EXAMINATION IN MUSIC. Examiner—JOHN HULLAH, Esq., LL.D. The next EXAMINATION will be held in the Second Week in January, 1882. Certificates are granted for Honours for 1st Class and for 2nd Class. For full particulars apply to the SECRETARY,  
Society's House,  
John Street, Adelphi, London, W.C.

H. T. WOOD,  
Secretary.

A GENTLEMAN, an Amateur Violinist, would be glad to hear of three other Gentlemen (amateurs) who would join with him in forming a STRING QUARTET PARTY. Address—H. PULLEN, 2, Linden Grove, Peckham Rye, S.E.

MISS HENRIETTA BEEBE, *prima donna* Soprano, of New York, has arranged to remain in England during the Winter Season. All Communications respecting ENGAGEMENTS for Oratorios and Concerts to be addressed to MR KEPPEL, 221, Regent Street, W.; or to Miss BEEBE, 17, Torrington Square, W.C.

BALFE'S "KILLARNEY."  
MDME ALICE BARTH will sing BALFE'S "KILLARNEY" at Cheltenham, Nov. 19th; Buckhurst Hill, 23rd; Hastings, 25th; Torquay, 28th; and at all her Concert Engagements this Season.

"MY SWEETHEART WHEN A BOY."  
MR FLORIAN HORNER will sing WILFORD MORGAN'S popular Song, "MY SWEETHEART WHEN A BOY," at Wellington Hall, Islington, on Friday Evening, December 9th.

"SLEEPEST THOU STILL, MINE OWN?"  
MR HERBERT REEVES will sing BLUMENTHAL'S new Song, "SLEEPEST THOU STILL, MINE OWN," at Liverpool, Nov. 21st; Southport, 24th; Manchester, 28th, Dec. 2nd and 5th; Leicester 12th.

"ALICE, WHERE ART THOU?"  
MR EDWARD OWEN will sing ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" at the Soirée of the London Conservatoire, December 4th.

"WHEN THE WIND BLOWS IN FROM THE SEA."  
MISS CATHERINE PENNA and Mr S. BECKLEY will sing HENRY SMART'S popular Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at Mr Beckley's Concert, The Athenaeum, Shepherd's Bush, November 24th.

"TIS ALL THAT I CAN SAY."

MR ISIDORE DE LARA will sing HOPE TEMPLE'S admired Song, "TIS ALL THAT I CAN SAY," at Mr Watt's "Nilsson Concert," at Brighton, November 26.

THE EPIKLEIS (POOLEY'S PATENT), an Aid to Pianists, for the Slow Shake and other Exercises. This useful Invention surpasses anything of a like construction that has hitherto been devised, is entirely of a mental character, and is recommended by Mr Franklin Taylor, Mr Lindsay Sloper, and others. Post, 4s. Handbook, 1s. JOHN POOLEY, 3, The Terrace, Clapham Park Road, S.W. Agents wanted everywhere.

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No. 1. "AN EVENING SONG" ("ABENDLIED") ... ... ... 2s.  
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No. 1. "THE MERMAID'S SONG" (HAYDN) ...	... 3s.
2. "THE VIOLET" (MOZART) ...	... 3s.
3. "KNOWEST THOU THE LAND?" (BEETHOVEN) ...	... 3s.

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"Any music which will help to make pupils sing on the pianoforte must be of service; and transcriptions of good songs, therefore—provided only that they do not degenerate into finger display—should be always welcomed, not only for the useful practice which they enforce, but because they make young instrumentalists acquainted with the standard vocal works. In this set of three we have Haydn's 'Mermaid's Song,' Mozart's 'Violet,' and Beethoven's 'Mignon's Song' ('Knowest thou the land?'). All of these, of course, do not lend themselves equally well to 'arrangement' for an instrument; but Herr Eisoldt has acquitted himself of his task with much credit. It need scarcely be said that the pleasing accompaniment to the 'Mermaid's Song,' apart from the melodious character of the theme, will render this the most popular number of the three, but Mozart's beautiful vocal gem must also attract young players, and there is sufficient variety in Beethoven's well-known song to interest even those who hanker after 'pretty' music. Very little fingering is marked, except in the 'Mermaid's Song.'—*Musical Times*.

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N.B.—The Illustrated Title of "Mademoiselle et Monsieur" is by Alfred Concanen.

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"LONG AGO, LONG AGO." Two-part Song for Soprano and Mezzo-Soprano. Composed by ALEXANDER REICHARDT. Words by WELLINGTON GUERNSEY. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Messrs Duncan Davison & Co. have published, among many other things, a two-part song, 'Long Ago,' by Mr Alexander Reichardt, composer of 'Thou art so near and yet so far.' It is an unpretending but withal expressive piece that will touch a responsive chord in every heart."—*Daily Telegraph*.

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"A thoroughly original song, in which the composer has had the courage to break loose from the conventional treatment of such a theme, and write as the words inspired. Except Longfellow, no verse writer has suffered such violence at the hands of song-writers as Tennyson; nine times out of ten he says one thing, yet is made to sing another. A good contralto voice will find ample scope for her powers in this song, and rejoice in the absence of sentimental musical phrases which but too often act as brakes to a good vocal organ when the subject is one similar to 'O let the solid ground.'"—*Literary World*.

O MA SI DOUCE AMIE. Serenade. Musique de CYRIL E. STUART. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

LA POMPA DI FESTA. Grande Marche, pour Piano, à Quatre Mains. Par IGNACE GIBSONE. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## SUNG BY MISS ALICE FAIRMAN.

AT MORN I BESEECH THEE. Sacred Song, rapturously encored at Mdme Liebhart's Concert, Words by GABRIEL (12th Century), Music by MICHAEL BRIGGS, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, London, W.

## FORM OR DESIGN IN VOCAL MUSIC.

## THE MADRIGAL FORM.

(Continued from page 727.)

Wilbye's madrigal, "Flora gave me fairest flowers," begins with an idea in two parts:

Ex. 49. 2nd TREBLE.

Flo - ra gave - me fair - est flow - ers.



Flo - ra gave me fair - est flow - ers.

The first treble enters on the second bar of this with imitation in shorter notes, the alto at the same time entering with notes of the same length in imitation by contrary motion. The bass follows two bars later with contrary motion also, but with notes of the original length. The next idea follows quickly:

Ex. 50.



None so fair, none so fair, none so fair in Flo-ra's trea - sure.

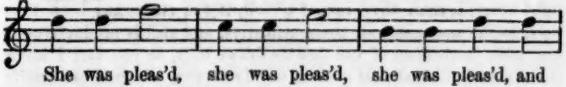
This is worked in close imitation in all parts. The third is in three parts, two trebles and tenor:

Ex. 51.

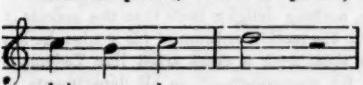


These I plac'd in Phil-lis' bow - ers,  
imitated by alto, tenor, and bass. The fourth idea, beginning in two parts, is imitated by the others separately or together:

Ex. 52.



She was pleas'd, she was pleas'd, she was pleas'd, and



she's my plea - sure.

So far this is all in the key of B flat; the second part has more variety of key. Its first idea, in B flat, is:

Ex. 53.



Smil-ing meadows seem to say, Come, ye wan-tons, here to play, the first section of which is imitated in all voices either in its notes or its accent. It makes a cadence in F, and remains in that key for two bars only, and more imitations of the same, in B flat, bring it to a close in G. A fresh idea, in C minor, begins immediately after the close:

Ex. 54.



Come, ye wan - tons, here to play, to play, and imitations follow one another, after two beats, in all parts but the bass, which has an independent part bearing up the whole:

Ex. 55.



Come, ye wan - tons, here to play.

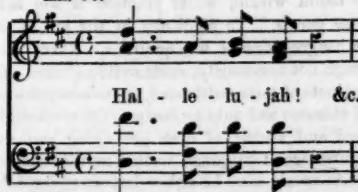
This comes to a close in B flat, and the passage, from where it began in C minor, is repeated, but now in B flat, the main key of the piece, and coda of three bars finishes the madrigal.

Tallis's anthem and Wilbye's madrigal both have a tendency towards modern key-form, in that the modulations are massed together near the middle of the movement.

As a more modern example of design by idea we cannot do better than quote the "Hallelujah Chorus" in *The Messiah*. In this, key-form is absent, for, with the exception of transient modulations within the phrases, and of the dominant answer to the tonic subject after the manner of fugues, the whole is in one key. It is without even the prominent halfway cadence upon the dominant that is present in most ballad tunes. There is no feeling of undefined tonality as in the madrigals, or of phantasy of keys, as in a fantasia or recitative, but the whole is as it were a drawing in monochrome or an engraving. Rhythm helps out the form to some degree, as successive ideas are contrasted with one another by the difference between free and canonic rhythm. The plan is marked out by the disposition of ideas, each one completed before another is touched, each one dependent on the last, and following it closely, with half or full cadence, but without break, and sometimes with a new use of the former; so that the whole is one continuous chain of new ideas linked gradually closer and firmer by repetition of those that went before.

In this we can trace how the plan of vocal music can be laid out so as to follow the ideas contained in the words to be set. Every phrase of words has its own phrase of music, which returns with slight modifications at every return of the words:

Ex. 56.



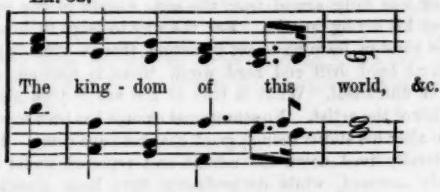
Hal - le - lu - jah! &amp;c.

Ex. 57.



For the Lord God om - ni - po - tent reign - eth

Ex. 58.



The king - dom of this world, &amp;c.

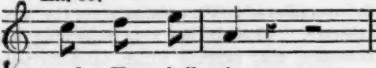
Ex. 59.



and He shall reign for e - ver and e - ver.

which afterwards has a new musical idea:

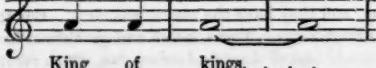
Ex. 60.



and He shall reign

and lastly,

Ex. 61.



King of kings. . .

And as the thoughts of the words come following one another, so do the musical thoughts; and the piling up of the musical ideas above and above one another corresponds to the overwhelming sense that comes to our minds as the words in succession each add

to the dignity and awfulness of those that went before. They are, indeed, all in the same key, both musically and metaphorically, and the grandeur of the whole is increased by the unity.

OLIVERIA PRESCOTT.

(To be continued.)

### HENRY IRVING SPEAKS.

*Opening address of the Session, at the Edinburgh Philosophical Institution.*

(Continued from page 725.)

There never was so large a number of theatres or of actors. And their type is vastly improved by public recognition. The old days when good-for-nothings passed into the profession are at an end; and the old Bohemian habits, so far as they were evil and disreputable, have also disappeared. The ranks of the art are being continually recruited by deeply interested and earnest young men of good education and connections. Nor let us, while dissipating the remaining prejudices of outsiders, give quarter to those which linger among players themselves. There are some who acknowledge the value of improved status to themselves and their art, but who lament that there are now no schools for actors. This is a very idle lamentation. Every actor in full employment gets plenty of schooling, for the best schooling is practice, and there is no school so good as a well-conducted playhouse. The truth is, that the cardinal secrets of success in acting are found within, while practice is the surest way of fertilising these germs. To efficiency in the art of acting there should come a congregation of fine qualities. There should be considerable, though not necessarily, systematic culture. There should be delicate instincts of taste cultivated, consciously or unconsciously, to a degree of extreme and subtle nicety. There should be a power at once refined and strong, of both perceiving and expressing to others the significance of language, so that neither shades nor masses of meaning, so to speak, may be either lost or exaggerated. Above all there should be a sincere and abounding sympathy with all that is good, and great, and inspiring. That sympathy, most certainly, must be under the control and manipulation of art, but it must be none the less real and generous, and the artist who is a mere artist will stop short of the highest moral effects of his craft. Little of this can be got in a mere training school, but all of it will come forth more or less fully armed from the actor's brain in the process of learning his art by practice. For the way to learn to do a thing is to do it; and in learning to act by acting, though there is plenty of incidental hard drill and hard work, there is nothing commonplace or unfruitful. What is true of the art is true also of the social life of the artist. No sensational change has been found necessary to alter his status though great changes have come. The stage has literally lived down the rebuke and reproach under which it formerly cowered, while its professors have been simultaneously living down the prejudices which excluded them from society. The stage is now seen to be an elevating instead of a lowering influence on national morality, and actors and actresses receive in society, as do the members of other professions, exactly the treatment which is earned by their personal conduct. And so I would say of what we sometimes hear so much about—dramatic reform. It is not needed; or, if it is, all the reform that is wanted will be best effected by the operation of public opinion upon the administration of a good theatre. That is the true reforming agency, with this great advantage, that reforms which come by public opinion are sure, while those which come without public opinion cannot be relied upon. The dramatic reformers are very well-meaning people. They show great enthusiasm. They are new converts to the theatre, most of them, and they have the zeal of converts. But it is scarcely according to knowledge. These ladies and gentlemen have scarcely studied the conditions of theatrical enterprise, which must be carried on as a business or it will fail as an art. It is an unwelcome, if not an unwarrantable intrusion to come among our people with elaborate advice, and endeavour to make them live after different fashions from what they have been accustomed to, and it will be quite hope-

less to attempt to induce the general body of a purely artistic class to make louder and more fussily professions of virtue and religion than other people. In fact, it is a downright insult to the dramatic profession to exact or to expect any such thing. Equally objectionable, and equally impracticable, are the attempts of Quixotic "dramatic reformers" to exercise a sort of goody-goody censorship over the selection and the text of the plays to be acted. The stage has been serving the world for hundreds, yes, and thousands of years, during which it has contributed in pure dramaturgy to the literature of the world its very greatest masterpieces in nearly all languages, meanwhile affording to the million both by these masterpieces and by works of popular skill, but less permanent merit, an infinity of pleasure, all more or less innocent; and where less innocent, rather than more, the cause has lain not in the stage but in the state of society of which it was the mirror. For though the stage is not always occupied with its own period, the new plays produced always reflect in many particulars the spirit of the age in which they are played. There is a story of a traveller who put up for the night at a certain inn, on the door of which was the inscription—"Good entertainment for man and beast." His horse was taken to the stable and well cared for, and he sat down to dine. When the covers were removed he remarked, on seeing his own sorry fare—"Yes, this is very well; but where's the entertainment for the man?" If everything were banished from the stage except that which suits a certain taste, what dismal places our theatres would be! However fond the playgoer may be of tragedy, if you offer him nothing but horrors, he may well ask—"Where's the entertainment for the man who wants an evening's amusement?" The humour of a farce may not seem over-refined to a particular class of intelligence; but there are thousands of people who take an honest pleasure in it. And who, after seeing my old friend J. L. Toole in some of his famous parts, and having laughed till their sides ached, have not left the theatre more buoyant and light-hearted than they came? Well, if the stage has been thus useful and successful all these centuries, and still is productive—if the noble fascination of the theatre draws to it, as you and I know it does, an immortal poet such as our Tennyson, whom, I can testify from my own experience, nothing delights more than the success of one of the plays which, in the mellow autumn of his genius, he has contributed to the acting theatre—if a great artist like Tadema is proud to design scenes for stage-plays—if in all departments of stage-production we see great talent, and in nearly every instance great good taste and sincere sympathy with the best popular ideals of goodness—then, I say, the stage is entitled to be let alone, that is, it is entitled to make its own bargain with the public without the censorious intervention of well-intentioned busy-bodies. They do not know what to ban or to bless. If they had their way, as, of course, they cannot, they would license, with many flourishes and much self-laudation, a number of pieces which would be hopelessly condemned on the first hearing, and they would lay an embargo for very insufficient reasons on many plays well entitled to success. It is not in this direction that we must look for any improvement that is needed in the purveying of material for the stage. Believe me, the right direction is public criticism and public discrimination. I say so because, beyond question, the public will have what they want. So far from managers in their discretion, or at their pleasure, forcing on the public either very good or very bad dramatic material, it is an utter delusion. They have no such power. If they had the will they could only force any particular sort of entertainment just as long as they had capital to expend without any return. But they really have not the will. They follow the public taste with the greatest keenness. If the people want Shakspere—as I am happy to say they do, at least at one theatre in London, and at all the great theatres out of London, to an extent, as proved by financial receipts entirely unprecedented in the history of the stage—then they get Shakspere. If they want Byron, Albery, Gilbert, Burnand, and Sullivan—Byron, Albery, Gilbert, Burnand, and Sullivan they have. If they want Robertson, Robertson is there for them. If they desire opera-bouffe, depend upon it they will

have it, and have it they do. What then do I infer? Simply this: that those who prefer the higher drama—in the representation of which my heart's best interests are centred—instead of querulously animadverting on managers who give them something different should, as Lord Beaconsfield said, "make themselves into a majority." If they do so, the higher drama will be produced. But if we really understand the value of the drama, we shall not be too rigid in our exactions. The drama is the art of human nature in picturesques or characteristic action. Let us be liberal in our enjoyment of it. Tragedy, comedy, historical-pastoral, pastoral-comical—remember the large-minded list of the greatest-minded poet—all are good, if wholesome, and will be wholesome if the public continue to take the healthy interest in theatres which they are now taking. The worst times for the stage have been those when playgoing was left pretty much to a loose society, such as is sketched in the Restoration dramatists. If the good people continue to come to the theatre in increasing crowds, the stage, without losing any of its brightness, will soon be good enough, if it is not as yet, to satisfy the best of them. This is what I believe all sensible people in these times see. And if, on the one hand, you are ready to laugh at the old prejudices which have been so happily dissipated, on the other hand how earnestly must you welcome the great aid to taste and thought and culture which comes to you thus in the guise of amusement. Let me put this to you rather seriously; let me insist on the intellectual and moral use, alike to the most and least cultivated of us, of this art "most beautiful, most difficult, most rare," which I stand here to-day, not to apologise for, but to establish, as I appropriately may, in the high place to which it is entitled among the arts and among the ameliorating influences of life. Grant that any of us understand a dramatist better for seeing him acted, and it follows, first, that all of us will be most indebted to the stage at the point where the higher and more ethereal faculties are liable in reading to failure and exhaustion: that is, stage playing will be of most use to us where the mind requires help and inspiration to grasp and revel in lofty, moral, or imaginative conceptions, or where it needs aid and sharpening to appreciate and follow the niceties of repartee, or the delicacies of comic fancy. Secondly, it follows that if this is so with the intellectual few, it must be infinitely more so with the unimaginative many of all ranks. They are not inaccessible to passion and poetry and refinement, but their minds do not go forth, as it were, to seek these joys; and even if they read works of poetic and dramatic fancy, which they rarely do, they would miss them on the printed page. To them, therefore, with the exception of a few startling incidents of real life, the theatre is the only channel through which are ever brought the great sympathies of the world of thought beyond their immediate ken. And thirdly, it follows from all this that the stage is, intellectually and morally, to all who have recourse to it, the source of some of the finest and best influences of which they are respectively susceptible. To the thoughtful and reading man it brings the life, the fire, the colour, the vivid instinct, which are beyond the reach of study. To the common, indifferent man, immersed as a rule in the business and socialities of daily life, it brings visions of glory and adventure, of emotion and of broad human interest. It gives him glimpses of the heights and depths of character and experience, setting him thinking and wondering even in the midst of amusement. To the most torpid and unobservant it exhibits the humorous in life and the sparkle and finesse of language, which in dull ordinary existence is stupidly shut out of knowledge or omitted from particular notice. To all it uncovers a world, not that in which they live and yet not other than it—a world in which interest is heightened and yet the conditions of truth are observed, in which the capabilities of men and women are seen developed without losing their consistency to nature, and developed with a curious and wholesome fidelity to simple and universal instincts of clear right and wrong.

(To be continued.)

Mdme Peschka-Leutner will make a concert-tour in the United States next season.

#### THE POPULAR CONCERTS.

The new violinist, M. Rappoldi, made another appearance, and, for the present, his last, on Monday evening, when he led Mozart's Quartet in B flat, joined Madlle Janotta in Schubert's Rondo Brillant (B minor), and played, as his solo, Bach's prelude and fugue in A minor. His reading of Mozart, though generally marked by the excellent qualities which we discussed in a previous notice, was somewhat unequal, there being a lack of clearness and decision in dealing with the vigorous minuet, to say nothing of passages in other movements requiring breadth and energy. It seems more than ever clear that M. Rappoldi is not, in any special sense, a masculine player, his strength lying in music of a sentimental cast. This he renders with sympathetic power, and a charm not easily resisted. The performance of Mozart's quartet, in which MM. Ries, Hollander, and Piatti were M. Rappoldi's efficient allies, gave manifest pleasure to an audience upon whom not a note was lost. Its melodic beauty and finished workmanship well represent the great master as he was when his genius had fully ripened, while the entire composition may stand as an exemplification of consummate art, and almost as a justification of the frantic efforts made by modern writers to strike out a new way, which, if not more excellent, shall at least be free from the footsteps of gigantic predecessors. Franz Schubert's brilliant rondo came last in the programme, so that its characteristic repetitions, and its consequent unnecessary length, were set before an audience already sated. It is to be feared, therefore, that some splendid playing met with less than deserved appreciation. This cannot be said as regards the violin solo above named, although Bach repeats himself therein quite as much as Schubert in the rondo, and stretches out a few ideas till they become attenuated. The work had not been heard at these concerts for nineteen years, and was as good as new to the majority of the audience, who received it with the favour they never refuse to a great master. Difficulties abound from first to last, but the violinist surmounted them with the utmost ease, and had the further advantage of dealing with music more suited to his style than that he introduced on the Monday previous. The performance was a masterpiece of neatness and precision, as, also, of delicate gradations of tone, by means of which M. Rappoldi heightened the interest of his necessarily formal theme. A more unanimous verdict of approval than that given to the artist has rarely been accorded in St James's Hall. The most exigent connoisseur could do no other than endorse it. Madlle Janotta secured a triumph for herself by playing Mendelssohn's Fantasia in F sharp minor to perfection. She also introduced the same master's well-known Capriccio in E minor, but this was when, in a moment of weakness, she yielded to unreasonable clamour for more than had been set down in a liberal programme.

The vocalist, Miss Santley, sang Gounod's "Connais-tu le pays?" Chopin's Lithuanian Song, and Schubert's "Hark, the lark" with such true and unaffected expression, as well as artistic style, that frank acknowledgment of those merits is even more a pleasure than a duty. The young lady is certainly an instance of hereditary talent, and was never more her father's daughter than on Monday night. We trust she will go on and prosper in the path she has chosen, becoming worthy in always increasing measure of the name she bears.—D. T.

#### VIENNA.

(Correspondence.)

A *Mustergastspiel*, or series of model star-performances, is to come off next May and June at the Imperial Operahouse. Among the "stars" already secured are Mdmes Wilt, Brandt, and Lehmann, of Berlin; the tenors, Riese and Gudehus, from Dresden, and Stritt from Carlsruhe; and the bass, Seidemann, from Dresden. Negotiations are pending with Herren Niemann, Broulik, and Reichmann. Writing of Brahms' last Pianoforte Concerto in B flat, a correspondent of the *Neue Berliner Musikzeitung* says: "Brahms played the principal part with all the fire of his passionate and artistic soul; the orchestral part was taken by Ignaz Brüll on another grand. This concerto, a really gigantic work, is a complete Pianoforte Symphony in four movements, and if only on account of its voluminousness, something unexampled in the whole musical literature of the day."

DARMSTADT.—The once celebrated *prima donna*, Mdme Schönberger-Marconi, kept her ninety-sixth birthday on the 22nd ult. She is in possession of all her faculties, and in the enjoyment of excellent health. She first appeared on the stage in 1797. She subsequently sang in the principal operahouses of Germany, England, and Italy.

[Nov. 19, 1881.]

## SINGERS IN FORMER DAYS.\*

(Continued from page 716.)

## III.

With reference to this absence of information regarding the members of the first company at the Opera, a fact embarrassing for the chroniclers, we must congratulate our great-great-grand children, for, if ever the present archives of the institution should disappear like those of 1600, the said great-great-grand children will, at least, have collections of our newspapers, and in these they will find, properly authenticated, what they require. Thus, if they want to learn what M. Maurel, one of Duménil's successors, earned in 1879, they will only have to look through the *Gaulois*, and, in the number for the 13th November, they will be edified by the following letter addressed to a dramatic agent:

"London, 16th June, 1879.

"MY DEAR FASSI,—I have signed this instant with Vaucorbeil for three years; nine months a year—three months' leave of absence—a thousand francs each performance—ten performances a month the first year—eleven, the second—twelve, the third. *Amen!*"

A thousand francs for each performance; exactly what was offered Jéliotte, of whom we shall have occasion to speak again. It is true that, the year following, M. Maurel altered his engagement and raised his terms.

No doubt, all the female singers of the reign of Louis XIV., especially those who confined their earnings to what their vocal talent brought them in, did not become millionaires, yet there was more than one even of these who had no ground for complaining of fortune. Thus the King chose as a wife for Michel de Lalande, Anne Rebel, a member of his musical establishment and daughter of Jean Ferry Rebel, royal musician in ordinary. He defrayed the wedding expenses (1684), and gave the young bride a dowry. She had created, with Mdlle Ferdinand, the elder, Pluvigny, and Paisible, one of the nymphs in *Les Peines et les Plaisirs de l'Amour*. These fair and handsome singers had their carriages and diamonds, though they earned only from 1,200 to 1,500 livres. Subsequently, in 1704, Lalande's two daughters, then aged, respectively, 20 and 19, sang by command before the King, and were immediately put down for a pension of 1,000 francs each. They were both carried off in twelve days (1711) by small pox, when the King was going to get them husbands. If the reader will kindly bear in mind that, besides holding the two places of Music Master of the Chamber, the two places of Musical Composer, the place of Musical Superintendent, and the four places of Chapelmast, Lalande enjoyed half-a-dozen pensions, we must acknowledge that, if he composed pleasing motets, he possessed the art of profiting by the fact.

Thévenard, who, according to the author of the *Histoire de l'Opéra*, first saw the day in Paris, but who really came from Orleans, Thévenard, Gabriel, whom Castil Blaze introduces to us at the Opera as far back as 1675, though the future singer was then only six years old, received no more than three thousand livres annually; but he was presented with a thousand livres as a gift on his retirement in 1730, after forty years' service, and had a pension of fifteen hundred livres. His marvellous bass voice, however, and his aristocratic manners were the cause of his having many and many a highly lucrative intrigue. He was an intrepid drinker and first-rate boon companion, much sought after in fashionable society. The noblemen of the Court overwhelmed him with presents to secure his attendance and get him to sing at their festive gatherings. His love adventures are a poem, a perfect *Odyssey*. This is not, I am aware, the place to relate them. I cannot, however, refrain from mentioning that, when he was sixty, he became enamoured of a woman whom he had never seen, and whose name, age, and features he did not know even by hearsay! This irresistible passion took possession of his heart on his seeing a slipper—one slipper. He swore he would discover the foot of the marvel fitted; he succeeded, demanded the young girl's hand—for she was a young girl—and obtained it, thanks to her Uncle, a great drinker, like the amorous sexagenarian himself. This some one may, perhaps, remark, was the origin of *Cinderella*; I think not. Before Thévenard, Psammetichus, king of Memphis, married Rhodope, a courtesan of Naucratia, and formerly a slave, with whom he fell in love from seeing one of her sandals. Here is another proof there is nothing new under

the sun. The son of the Orleans pastry cook merely imitated the sovereign of Egypt. Speaking of *Cinderella*, does the reader know how many pieces, comic operas, fairy spectacles, pantomimes, &c., have issued from the wonderful slipper? Twenty-two, the first being one-act comic opera, words by Anseaume, music by Laurette, performed for the first time at the Theatre of the Foire Saint-Germain, the 20th February, 1759.

The names of three singers, more or less millionaires, now crop up simultaneously at the tip of my pen; they are Desmatins, Fanchon Moreau, and Pélissier. At page 320 of his *Histoire de la musique dramatique*, M. Chouquet, when giving the cast of *Perse*, a tragedy by Quinault and Lully, performed on the 17th April, 1682, says: "Little Desmatins, a niece of Beauchamps, and then 12 years old, sang and played in this opera." Can this have been the strange being who was once a scullery-maid? There appears some difficulty about the matter, since the accounts represent Desmatins, the scullery-maid, as still at the Plat d'Etain inn, in the Cour Saint-Martin, in 1676, whence it would follow that she was then six. Again, as Mdlle Desmatins played in 1684, an important character in Lully's *Amadis des Gaules*, we should come to the conclusion that, at the age of 14, after having previously been a dancer, she was already a highly talented artist. Sophie Arnould, it is true, was only 13 when she came out in 1757, but that proves nothing, and there must be a mistake somewhere. I will not endeavour to explain it, but at once go on to the fabulous story of Mdlle Desmatins of the Plat d'Etain. She was wondrously beautiful, highly intelligent, and of a very artistic nature. Not being satisfied with her success as a dancer, she was admitted into the chorus, and afterwards received as an actress at the rate of 600 livres a year. She soon, however, rose to the foremost position, and had first 1,500 and then 2,000 livres a year, without reckoning the "bread and wine," that is to say, 100 livres more. She was so brilliantly fortunate in her "business," or, if the reader prefers it, made such progress, that she at last had nothing for her personal use, such as plates, dishes, and toilet articles of any kind, except what was of solid silver, just like *Poppaea*. I know that, in our own time, there was to be seen in Aignisier's shopwindow an article, also silver, manufactured by him, with the indiscreet notice: "Belongs to Mdlle X.," the X here standing for the name of a buffo-opera singer. But this was only a single object, while in Desmatins' dressing-room everything was silver. The future successor of Marthe Le Rochois was so madly fond of rich attire that sometimes, it is said, she would not take off a new dress for days! She had herself stretched out on her bed, as she was, when she needed rest! Her servants, whom she paid royally, were sumptuously appalled, and she sometimes made them wait on her on their knees. She was fond of good living, and, in consequence of the succulent dishes she eat, became an enormous size. Having heard that a butcher, suffering like herself from elephantiasis, had succeeded in reducing his fat, she determined she would subject herself heroically to the same operation. It appears to have fulfilled all her hopes. To celebrate her convalescence, she invited, we are informed, some of her intimate friends to dinner. Three weeks afterwards (1705) she died of indigestion in all the radiance of her fame, her beauty, her talent, and her wealth.

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Fanchon Moreau, who first came out at the age of fifteen, in the Prologue to *Phaeton*, on the 27th April, 1683, was a delicious blonde, with whom Nature had indeed been prodigal. She and big Louison, her sister, did not have more than 3,000 livres a year, exactly what the charming Sisters Devriès used to receive every month at the Théâtre-Lyrique. But far is it from me to institute any other kind of comparison between these two honourable artists and the two Moreaus! Fanchon Moreau had one adventure after another; she had her town-mansion and servants in livery. Suddenly, however, in 1697, when she was twenty-nine, and in all the splendour of her beauty, she was seized with a desire to retire from the world, and announced her firm determination of entering a convent. On being informed of this edifying project, the King sent her 1,500 livres to pay her nun's dowry, so that she might not be contaminated by employing the money she had saved. The above sum was to be exchanged for a pension, equal to twice her highest salary, on the day she assumed the veil, which she was to do towards the end of 1702, after five years' novitiate. So she took her departure. But her

\* From *Le Ménestrel*.

conversion was merely a caprice. She soon reappeared at the Opera, and, in 1708, was married to the Marquis de Villiers, whose debts, valued at more than 100,000 livres, she paid, according to the custom of prima-donnas on becoming great ladies. I may add, as an attenuating circumstance in favour of the beautiful and ambitious Fanchon, that the Marquis de Villiers was a Chevalier of the King's Orders and an officer of the Royal household. I do not think that the dramatico-mundane chronicle of our own day can show any real companion-piece to this singular union.

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Mdlle Péliissier was, perhaps, of all our singers, the one who swallowed up the most money. She possessed all the qualities which constitute great actresses and all the vices which form a courtesan. She was so grasping that her fellow artists baptised her *Pilleresse*, which is an anagram of her own name. My readers may form an estimate of the unparalleled liberality of Dulis Lopez, an opulent Portuguese Jew, when they are informed that he one day papered her boudoir with bank notes of the value of a million francs. On Mdlle Lecouvreur's diamonds being put up for sale, Mdlle Péliissier bought them, paying down in hard cash forty thousand crowns, a sum equivalent to about three hundred thousand francs at the present time. Adding to these diamonds her own, and those of her protector, which she borrowed of him, and which were worth twenty thousand crowns, she took it into her head to exhibit them in a series of performances of *Le Carnaval et la Folie*, a ballet-opera by Lamotte and Destouches. One day, Dulis had the bad taste to ask her to return his diamonds. She laughed in his face. Hereupon, as his love was dead, he conceived the notion of having her well beaten and of causing vitriol to be thrown over her beautiful face. As we see, the employment of vitriol in love is not a thing of yesterday. The agent engaged to execute the double crime was arrested before he could do so and broken on the wheel, in the Place de la Grève, the 9th May, 1731. His name was Aline de Joinville.

Mdlle Péliissier was passionately fond of the "Theatre at the Fair" and spent the best part of her day there, allowing the manager of the Puppets a kingly pension, and paying in good hard cash or magnificent presents her favourite actors, no matter whether they were Le Kain or Gilles, Bellecour or Cassandre. In 1747, the manager of the Theatre at Rouen married her, with the intention of making money by her otherwise than on the stage. But with age, she was then 41, she had grown virtuous and refused to have aught to do with the infamous plan. Unable to overcome her resistance, her husband took to beating her cruelly, and in two years she died a ruined woman after engulfing millions and a martyr to virtue after being a shameless courtesan. The modern stage possesses no Péliissier.

(To be continued.)



## MUSIC AT THE ANTIPODES.

(From a Correspondent.)

The advent of a new work of art is always a matter of interest in musical circles, and I have to chronicle the production of a lyric drama entitled *Vercingetorix*, composed by Henri Kowalski, and first produced at the Melbourne Town Hall.

The name of the work is that of the hero who twice, in pitched battles, vanquished the greatest of the Caesars. The plot is briefly as follows:—Vercingetorix, a chief of the tribe of the Auverni, rallies under his standard all the northern tribes of Gaul, who are bound in solemn league to make a supreme effort to expel the Romans. After many skirmishes Vercingetorix is shut up in Alesia (modern Alise), where with 70,000 men he foils the Romans for months. The hero is betrothed to Luctera, a Gallic maiden, for whom Ambrokind, a Druid priest, entertains an evil passion. The priest contrives an augury proclaiming that a virgin must be sacrificed by fire on the dolmen or altar of the Druids in order to win success for the Gallic arms. Ambrokind offers Luctera life and freedom if she will respond to his love. She refuses, and therefore is named by the oracle as the victim. Ambrokind, to be revenged on Vercingetorix, betrays the gate of the city to the Romans. But his treachery is exposed, just as the sacrificial rites are in preparation, through information obtained from a Roman captive; and by decree of the multitude the Druid

is slain by Ambrokind, the lieutenant of Vercingetorix. The general surrenders himself to the Romans, and Luctera dies with grief at his departure. The interest of the plot depends upon the scenes between Luctera and Vercingetorix, and on the mental struggle between faithfulness in their mutual love or self-sacrifice to the salvation of their country. Of the music the *Australasian* says:—

"It is of that strongly coloured kind and seems so truly expressive of sentiment and situation that the imaginative powers of the listener are strongly moved, and before the mind's eye there pass in succession the scenes of peace and pastoral beauty—of innocent mirth and thanksgiving for plenty—of the entry of chiefs and fighting men clad in the panoply of war and of their march to meet the foe. Again in the forest scene is Luctera seen bewailing herself on the fate that shall separate her from her lover. The sacrifice is prepared, the Druid is exposed and despatched, and Vercingetorix, with a love superior to that for woman, gives himself and his life as ransom for his people."

'Love! love, of mortal agony,  
Thou, only thou canst speak.'

Should this work be ever heard in England, America, or France, it will not detract from the credit of this city that it should have been the first to produce it."

M. Kowalski's handling of the orchestra shows that he has a full knowledge of its varied resources, while in his choral writing he displays a singularly happy power of combining sweetness with dignity and grace. The performance, before a fashionable audience, met with unqualified success. The composer himself conducted, having under his command a chorus and orchestra thoroughly efficient.

The Melbourne Liedertafel gave their 145th concert at the Atheneum on the 29th ult. The principal items were Reissiger's "Concertante" Trio (Op. 167) and Liszt's pianoforte transcription of "The Erl King," with "The Post Horn" (cornet obbligato), Schaffner; "Hunting Chorus," from *Der Freischütz*; "Bandits Chorus," from *Ernani*; and "Tally Ho!" from the *Lily of Killarney*.—August Wilhelmj is still with us, organizing another series of concerts distinguished by the names of the great masters. Wilhelmj must, of course, give a "Wagner" night, and, having a large orchestra and chorus associated with him, copious selections from the *Flying Dutchman* and other works by that composer may be expected.—Our opera season is over; we have the *Tambour Major*, however, performed by a juvenile troupe.—In Sydney (New South Wales) *Olivette*, *Madame Favart*, *Fatinitsa* (Suppé), and *La Fille de Madame Angot* have been recently performed. The Sydney Musical Union have somewhat balanced this glut of *opéra-bouffes* by producing Sir Michael Costa's *Eli* with real success at the Garden Palace. This oratorio is almost as familiar here as *The Messiah* itself.—In Adelaide (South Australia) there has been a short season of *Pinafore*, the *Pirates of Penzance*, *Maritana*, and *La Sonnambula*. *Potience*, the last joint creation of Gilbert and Sullivan,\* is awaited with impatience. Great preparations are being made to satisfy great expectations, and it will shortly be produced.

H. J. S.

## SLEEP, LITTLE ONE, SLEEP! \*

A SLUMBER SONG.

Sleep! while the day Unto night doth surrender, And over the landscape The gray shadows sweep; I will sing thee a lullaby Soothing and tender, To rest let it woo thee, Sleep, little one, sleep!	All things sweet and frail Unto rest are now folded, The birds and the blossoms In slumber sink deep; Thou, lovely as they, Are as fragile moulded, Thou, too, must be weary, Sleep, little one sleep!
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Sleep! while my soul, With most tender appealing, For thee, in petition, Doth heavenward leap; While the soft dews of blessing Are over thee stealing, Let them woo thee to slumber, Sleep, little one, sleep!
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SARAH ANN STOWE.

\* The Eckman-Chavian of innocent "opéra-bouffes."—Dr. Billige.

[Nov. 19, 1881.]

## ST JAMES'S HALL.

## MONDAY POPULAR CONCERTS,

TWENTY-FOURTH SEASON, 1881-82.

DIRECTOR—MR S. ARTHUR CHAPPELL.

## THE SEVENTH CONCERT OF THE SEASON,

MONDAY EVENING, NOVEMBER 21, 1881,

At Eight o'clock precisely.

## Programme.

PART I.—Quartet, in E flat, Op. 74, for two violins, viola, and violoncello (Beethoven)—M.M. Straus, L. Ries, Hollander, and Piatti; Song, "Suspicious terrors, vanish" (Handel)—Miss Carlotta Elliot; Berceuse (Chopin), and Valse Allemande (Rubinstein), for pianoforte alone—Mdile Janotta.

PART II.—Trio, in D minor, Op. 63, for pianoforte, violin, and violoncello (Schumann)—Mdile Janotta, M.M. Straus, and Piatti; Songs, "Lied" (Eckert) and "Ich wand're nicht" (Schumann)—Miss Carlotta Elliot; Andante and Scherzo, for two violins, viola, and violoncello (Mendelssohn)—M.M. Straus, L. Ries, Hollander, and Piatti.

Accompanist—Mr ZERBINI.

## THIRD AFTERNOON CONCERT,

SATURDAY, NOVEMBER 19, 1881,

At Three o'clock precisely.

## Programme.

Quartet, in G minor, Op. 14, for two violins, viola, and violoncello (Volkmann)—M.M. Straus, L. Ries, Hollander, and Piatti; Song, "There is a green hill far away" (Gounod)—Mr Santley; Nolette, in F, and Kreisleriana, for pianoforte alone (Schumann)—Mdile Janotta; Saltarella, in A, Op. 55, for violin, with pianoforte accompaniment (Molique)—Herr Straus; Song, "O swallow swallow" (Piatti)—Mr Santley (violoncello obbligato, Signor Piatti); Sonata, in D major, Op. 58, for pianoforte and violoncello (Mendelssohn)—Mdile Janotta and Signor Piatti.

Accompanist—Mr ZERBINI.

## TO CORRESPONDENTS.

R. R.—No. It was at Plas Ucha, Yspetty, Denbighshire.

## ANOTHER WORK BY DONIZETTI.

(To the Editor of the "Musical World.")

DEAR SIR,—There cannot be the slightest doubt that *Il Duca d'Alba* was the last opera written by Donizetti. When in the year 1847 before leaving Paris for England where I was engaged to sing on a concert tour, I went to see Donizetti at the Hôtel Manchester, Rue de Grammont, and I positively recollect that he told me, with a mournful expression: "I am writing now my *last* opera, you, my dear, will perhaps hear it one day, but not me." When I asked him why, he answered: "Because when you shall return to Paris you will not find me any more among the living." I was so struck by his strange conversation that I went the same evening to see Rossini to relate to him my impression that poor Donizetti must be out of his mind. Unfortunately I was not mistaken, as a few months after my conversation with him, he was taken to a *maison de sante*!—I am, dear Sir, yours very sincerely,

J. PASQUALE GOLDBERG.

16, George Street, Manchester Square,  
15th November, 1881.

M. ALEXANDRE GUILMANT, the eminent organist of Trinity Church, and of the Paris Conservatoire and Trocadéro Palace Concerts, will arrive in London on the 24th inst. During the series of organ recitals for which he is engaged, M. Guilmant will perform some of his latest compositions, besides selections from hitherto little known works by great masters of the sixteenth and following centuries.

THE concert to be given on Monday next, November 21st, by the Philharmonic Society of Boulogne-sur-Mer, in aid of the funds collecting for the widows and orphans of those who perished in the great storm of October 14th, promises to be a monetary success. A local journal informs us that among the donations forwarded to Herr Reichardt, the indefatigable president of the society, is one of six guineas from Mr John Boosey (the eminent music-publisher, of London), on behalf of himself and wife. We hope this generous act will find imitators among the numerous English families who are in the habit of visiting Boulogne.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & CO.'S, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, NOVEMBER 19, 1881.

## MORE CONCERTS.

A new series of orchestral concerts has been projected by Mr Walter Macfarren. They are to consist of three in all, and will bear the name of "Walter Macfarren's Orchestral Concerts." The locale selected is St James's Hall, and the dates are fixed for February 25, March 11 and 25. As we are promised so little of Wagner, in theatres and concert-rooms, for next year, it would be a wise step on the part of Mr Macfarren (who conducts) to make up his programmes exclusively from the compositions of that egregious master—a cyclops, as it were.

Theophilus Queer.



BLAISE.—A good idea of Dr Queer.

MERLIN.—Master, I say *No!*BLAISE.—Go to! I say *Yes*. I want infinite *melos*. Liszt would do for a cyclops?

MERLIN.—Cyclone, that would be. Blow the cyclops!

BLAISE.—And the *melos*?MERLIN.—Bother the *melos*!

BLAISE.—Then let us have the cyclone.

MERLIN.—Shiver the cyclone! We are already in a whirlpool whipped by a whirlwind, with a water-spout hard by.

BLAISE.—You are not sufficiently advanced.

MERLIN.—Heaven be thanked!

(Curtain.)

## A PIANIST AT BERLIN.

(From an always welcome Correspondent.)

Mr Franz Rummel, whose exceptional powers as a pianist, it will be remembered, were widely recognized on the occasion of his appearing at the Crystal Palace and at one of Mr Ganz's concerts during the last summer season, has, since his marriage with a daughter of the late Professor Morse, taken up his residence at Berlin. In the course of last month he signalized his arrival there by giving three concerts, at each of which he was assisted by the Berlin Symphonie-Capelle. At the first he was heard in Beethoven's Concerto in E flat—a work which every pianist of pretensions most properly looks upon as the work best calculated to furnish him with a diploma as pianist of the first class—in Grieg's Concerto in A minor, Chopin's *Nocturne* in D flat and *Polonaises* in A flat—works which belong to widely different schools, and were, therefore, probably selected with a

view to displaying his versatility and wide acquirements. The programme of his second concert, given in honour of Liszt's seventieth birthday, was restricted to works by this master, the most important being the pianoforte Concerto in E flat, the Hungarian Fantasia, and the Schubert-Liszt Fantasia in C. At his third concert he was heard in Tchaikowsky's Concerto in B flat minor, and that of Saint-Saëns in G minor, as well as in Bach's Fantasia Chromatica and several "Transcriptions" of scenes from Wagner's *Die Walküre* by Herr Brassin, whose pupil he formerly was.

The Berlin critics—and their name is legion—have been loud in their praises of Mr Rummel, generally acknowledging that since the death of Carl Tausig no such technical proficiency\* has been witnessed in Berlin. Though not blind to his faults, which are only those arising from the exuberance of youth, such as a want of repose in tender passages, they are agreed in stating that he has fairly won the freedom of the city as an artist of exceptional ability.

C. A. B.

## CONCERTS.

The annual concert of the St George's Musical Association took place on Thursday evening, Nov. 10, at Neumeyer Hall, before a numerous audience. The concert commenced with Haydu's "Gipsy" Rondo, for pianoforte, violin, and violoncello, played by Misses Nellie Chaplin, Dunbar Perkins, and Mr Gough. Miss Kate Chaplin also appeared as a violinist, creating a favourable impression in the *andante* and *finale* from De Beriot's 7th Concerto. Some new vocal and pianoforte compositions by Mr George Gear were given with success, viz., "The White Rose," sung by Mr C. E. Ellison; a quartet, entitled "Hunting Song," and two pianoforte solos (a fugue, and the *finale* from his sonata in G), played by the composer. The vocalists were Señorita Carreras (who sang the "Air des Bijou" from *Faust*, and a pleasing song by Mr C. Trew), Miss Nelly McEwen, Miss Ellen Marchant, and Mr Sackville Evans. Miss E. Evans played Liszt's arrangement of the march in *Tannhäuser*, and the Misses Fraser some pianoforte duets by Mr H. Parker. The accompanists were Miss Nellie Chaplin and Mr George Gear.

**KENSINGTON POPULAR CONCERTS.**—It seems that Mr Ridley Prentice found sufficient encouragement in his former experiments at Kensington to induce him to renew his efforts in the cause of cheap concerts. In his attempts in the early part of the present year to introduce entertainments of this class, he was mainly indebted to the help he received from certain influential residents in the "Court Suburb," who not only lent their names but also their services; which, with a little professional assistance, enabled him to construct a series of programmes, essentially interesting and improving, and which attracted a large "twopenny" public, enforced, of course, by such exclusive seats as were necessary for the accommodation of higher paying patrons. These very agreeable *réunions* have been resumed, and two have already taken place; while six others are announced during the winter months, but with the financial difference, that the original "twopence" has become "sixpence," and the reserved sittings proportionately higher. At the second of these meetings, which came off on Tuesday evening at the new Town Hall in High Street, the attendance was everything that could be wished in point of numbers. The aspect of the large gallery at the west end of the building, and of about two-thirds of the lower area, bore favourable testimony to the fact that the increased tariff had not been prejudicial in its effect. The programme was of a varied kind. The instrumentalists consisted of Mendelssohn's Sonata in D, for pianoforte and violoncello, executed by Mr Ridley Prentice and Miss Florence Hemmings, and other pianoforte displays by the former excellent professor and Mr J. A. Fuller Maitland. Mr Maitland is an amateur of no ordinary skill, of which he gave brilliant evidence in Schumann's dramatic "Scenes from Childhood" and in a selection from Brahms' "Hungarian Dances." The professional vocal "stars" were Mr William Shakespeare and Miss Helen D'Alton. The former, in "The Message" of Blumenthal, the delicately-conceived song by Mr Ridley Prentice, "Love floweth on for ever," and "The Anchor's Weighed," sang with all his customary refinement and good taste; while the lady was as acceptable as ever in the songs, "There's a fountain in the desert" and "A winter's story." The other singers who assisted Mr Prentice were Mdme Adelina Paget, a soprano of undoubted capability, and the Hon. Spencer Lyttleton. The latter gentleman is the possessor of a magnificent bass voice, and his remarkable attainments both as regards facility of method and a highly finished

style, were eminently discernable in his delivery of Handel's air, "Droop not, young lover," and Hubert Parry's vigorous Anacreontic, "Fill me, boy, as deep a draught!" That the concert was thoroughly enjoyed by the cheaper section of the audience, was amusingly proved by the enthusiasm with which everything was received; and it was not the fault of the "sixpenny" people that the programme was not pretty well doubled in length by the pertinacity with which the artists were assailed for repetitions. Three, however, were accorded during the time we were present, viz., for Mr Prentice's charming song, "Love floweth on for ever," a bolero, most adroitly sung by Mdme Adelina Paget, to which she responded with "Comin' thro' the rye," and Miss Helen D'Alton's "Winter Story," the vocalist substituting the popular "Three old maids of Lea," the time honoured moral of which did not fail to suggest the usual merriment. The concert was conducted by Mr Ridley Prentice, who was assisted in the task of accompanying by Mr Fuller Maitland and Mr John Harrison. The third meeting will take place on the 29th inst., upon which occasion Miss Mary Davies and M. Victor Buzian will appear.—H.

## PROVINCIAL.

**SOUTHSEA.**—A concert was given at Portland Hall, on Thursday evening, November 10th, in aid of the Portsmouth Royal Sailors' Home. Prince and Princess Edward of Saxe-Weintraub were present. An interesting "first appearance" was that of Miss Clara Latham, a native of this town, and pupil of Mr Handel Gear, of London. Her songs were "Les Rameaux," by Faure, "A bird in hand," by Roeckel, and Stephen Adams' "Children of the City." The last named she was unanimously called upon to repeat. Miss Latham possesses a powerful contralto voice, of good range and fine quality. We have no doubt that when she has had more experience in public singing, Miss Clara Latham will take a high position in the musical world. The programme was varied with "recitations" by Mr Holland, an elocutionist of considerable ability.

**NEWCASTLE-ON-TYNE.**—A large audience attended the first concert of the Chamber Music Society on Tuesday evening, November 8th, under the direction of Mr Marshall Hall Bell. The instrumentalists were Mdme Frickenhaus (pianoforte), Herr Ludwig (violin), and Herr Daubert (violoncello). The *pièces de résistance* were Beethoven's trio in B flat and one by Hermann Goetz. Mdme Frickenhaus' solo was Weber's sonata in A flat. The scholarly analyses of these works, by Mr Marshall Bell, inserted in the programme, were highly appreciated by a numerous and intelligent audience. The singer was Signor Ghilberti who introduced, among other compositions, a new and difficult song written expressly for him by Mr Bell and set to words by Shelley, entitled "The fugitives," which was received with great favour and warmly applauded.

**CHELTENHAM.**—Promenade Concerts took place in the evenings, at the Assembly Rooms, during the fancy bazaar held on behalf of the funds of the new presbytery attached to St Gregory's Church. The instrumentalists were the band of the Royal Gloucestershire Hussars, ably conducted by Mr A. G. Pollock, and the singers Misses Alice Rosselli and Lilla Reynolds, Mdme Rotundo and Mr Foxwell. Special praise is due to Miss Rosselli for the way in which she sang Signor Pinsuti's new song "Heaven and Earth"—rendered so popular by Mdme Enriquez, and Sullivan's "Let me dream again" (encored). Miss Lilla Reynolds, a *débutante*, in some duets with Miss Rosselli, made a favourable impression and no doubt will be often heard in concert-rooms during the season.

**MR AND MRS GERMAN REED'S ENTERTAINMENT.**—Messrs Alfred Reed and Corney Grain, having completed their Fifth Year of joint management of this popular entertainment, have renewed their tenancy of St George's Hall, Langham Place, for a term of years. Several improvements have been made during the Autumn recess: the stage has been rebuilt, and considerably lowered; a green-room built for the artists, and the general arrangements both before and behind the scenes materially improved. On Monday night, November the 21st, will be revived the successful operetta, *Ages Ago*, written by Mr W. S. Gilbert, and composed by Mr Frederic Clay, who has re-written portions of the music, and added an entirely new duet for the Tenor and Soprano. The cast will include Miss Edith Brandon, Miss Fanny Holland, Messrs Alfred Reed and Corney Grain, and Mr Northome, who will make his first appearance as a member of this company. *Ages Ago* will be followed by an entirely New Musical Sketch by Mr Corney Grain, entitled *Out of Town*, and the Entertainment will conclude with No. 204, by F. C. Burnand; music by T. German Reed.

\* And Bülow? And Rubinstein?—Dr Blings.

[Nov. 19, 1881.]

## SACRED HARMONIC SOCIETY.

Some time ago we called attention, in a conspicuous manner, to the fact that this society was about entering upon its fiftieth season under circumstances that could not fail to awaken anxiety among all who sympathise with its objects and desire its continuance. We then asked for such a measure of public support as would afford encouragement, and dissipate the fear lest amateurs, without having lost a taste for oratorio—which no one supposes—had permitted their interest to be wholly absorbed by newer enterprises. That plea we are ready to urge again, and yet again, should occasion demand; but the aspect of St James's Hall on Friday evening, when the first concert of the season took place, gave unmistakable intimation that there is no pressing need for its renewal. The room was nearly full—in some parts crowded; while the entire audience appeared to sympathise alike with the music and the manner of its execution. Thus the jubilee season began well, and has only to continue as it began in order to secure results no less deserved than desired.

The proceedings may be said to have begun with the reception given to Sir Michael Costa, who for so many years has devoted to the society's good all the force of his abilities and experience. It is now hardly possible to think of the Sacred Harmonic Society without its veteran conductor. Each belongs to the other, and in giving loud expression to their welcome of the man, the audience may also have conveyed a sense of their regard for the institution. At any rate, Sir Michael Costa, looking pale and hearty, was applauded as representing all the labours of the society for more than a generation. It is thirty-three years since he first took in hand the *baton* which, on Friday night, was wielded with unabated vigour and effect. The incident of the reception over, and Sir Michael's arrangement of the national anthem having been performed, Handel's *Judas Macca-beus* occupied the rest of a long evening. A better choice from the treasures of oratorio could hardly have been made, for the work, though originally a *pièce d'occasion*, is of undying interest. It will certainly outlive memories of the event that called it into being, and be all the better for it, since no artistic thing can gain by association with Culloden, where most of the heroism was with the vanquished and all the ignominy with the victors. We do not claim glory now for routing a band of half-famished Highlanders, and we would fain forget "Butcher" Cumberland altogether; but the oratorio wherein Handel reflected the feeling and spirit of the age belongs to a different category. You cannot permanently besmirch a work of art. Time is sure to rub off the stain. It would be superfluous to point out the beauties that abound in *Judas Macca-beus*, or to separate them from much that merely represents a passing phase of taste. Surely, every amateur has learned to distinguish these things, and especially to know that, though fashion changes, great art is superior to its mutations and secures abiding worship for that which, as to form, is a relic of the past. No composer would, if he could, write choruses on the model of "O Father, whose almighty power" and "We never will bow down," or airs shaped like "From mighty kings." Neither would any dramatic author pattern himself by Shakspere's stage and diction. But while noble and mighty thoughts are one thing, the form of their expression is another, and, by comparison, a small one. This, as regards Handel, we have learned to recognize, and it enables the mighty master to remain as indifferent to assaults as a rock against which dash the puny wavelets of a stormless sea.

The performance of *Judas Macca-beus* was notable for the excellence of its choral work. After making due allowance for such faults as appeared, we are able to say that on no previous occasion within our experience has the Society's choir acquitted itself so well. Praise was especially deserved by the male voices—by the tenors for excellent quality of tone, precision, and taste; but by the basses most of all, for a combination of qualities that justified comparison with the famous basses of the Leeds Festival Choir. Assuredly nothing better has been heard in London for a long time. Nor were the sopranos and contraltos far behind. In point of fact the performance lifted the Sacred Harmonic chorus to a place of distinction, where we are glad to acclaim it with a hope that the promotion may be abiding. Among the concerted numbers made specially effective by the excellence just pointed out were "O Father, whose almighty power," "Disdainful of danger," "Fallen is the foe," and—greatest of all—"We never will bow down." Upon Madme Marie Roze devolved the chief soprano airs, the French artist making, we believe, her first appearance at the Society's concerts on this occasion. We shall not be expected to say that Madme Roze was quite at home with music belonging to a school at the antipodes of the one in which she was trained. The true Handelian style, moreover, is with difficulty acquired by an artist not to the manner born. Nevertheless, Madme Roze sang with marked intelligence, indicative of progress yet to be made, and acquitted herself so well in "From mighty kings" that, but for one unfortunate slip—marvellously saved from catastrophe by the conductor and orchestra—she would have de-

served unqualified praise. Mrs Suter sang, with good taste, the beautiful air, "Pious Orgies," and, with Miss M. Hancock, was useful in the concerted pieces. Mr Furlong would have been weak indeed had the small part of the second tenor overweighted him, since it is a trifling burden compared with that so gallantly and successfully borne by Mr E. Lloyd, who, in his best voice, delivered the martial airs of the patriot hero with vigour and skill beyond praise. He was enthusiastically applauded. The bass solos were entrusted on this occasion to Mr W. H. Burdon, a pupil, we understand, of Signor Gustave Garcia, and certainly one of the most promising of recent *débutants*. Mr Burdon's voice approaches more nearly to the true bass-quality than many others lately brought before the public; it is well produced and skilfully managed, as must needs be the case when success is made in an air like "The Lord worketh wonders." The difficult "divisions" characteristic of this song were given with steadiness, fluency, and precision indicative of high promise. In recitative, as might have been expected, Mr Burdon was not equally good, and an occasional faultiness of intonation may be set down to pardonable nervousness. On the whole, the *début* was a success. We need not stay to applaud the orchestra for excellent work, Mr Willing for judicious use of the organ, or Sir Michael Costa for his conducting, which was a model of clearness, firmness, and tact.

## THE LATE PRESIDENT GARFIELD AND THE ROYAL ACADEMY OF MUSIC.

The following communication has been received from Washington in acknowledgment of a letter of condolence sent by the Committee of Management of the Royal Academy of Music to Mrs Garfield on the occasion of the death of the late President:

"Washington, Oct. 26, 1881.

"DEAR SIR,—Mrs Garfield desires me to acknowledge, with thanks, the receipt of your communication of Sept. 26, and to convey to you her high appreciation of the kind expressions of sympathy contained therein.—Yours very respectfully,

(Signed) "J. STANLEY BROWN,  
"Private Secretary to the late President.

"To the Chairman of the  
"Royal Academy of Music,  
"Hanover Square, London."

## ROYAL ACADEMY OF MUSIC.

We subjoin the programme of the music given at the fortnightly meeting of professors and students, on Saturday, Nov. 12th:

Prelude and Fugue, in C minor, Op. 37, No. 1, organ (Mendelssohn)—Mr Kirkland,\* pupil of Mr Rose; Trio, "Gratias Agimus," *Messe Solennelle* (Rossini)—(accompanist, Mr Izard)—Miss Booth, Mr Lewis, and Mr A. Jarratt, pupils of Mr Fiori; Sonata, in F, Op. 17, pianoforte and violin (Beethoven)—Miss Annie Taylor and Miss Kathleen Watts, pupils of Mr O'Leary and Mr Sainton; Song, "The Spirit Song" (Haydn)—(accompanist, Miss Dinah Shapley)—Miss Bertha Young, pupil of Mr G. Benson; Mässig: Durchaus Energisch, from *Fantasia* in C, pianoforte (Schumann)—Mr C. T. Corke, pupil of Mr Harold Thomas; Aria, "Porgi Amor," *Le Nozze di Figaro* (Mozart)—(accompanist, Miss Christina Cross); Miss Chapman, pupil of Mr Shakespeare; Sonata, in A, violin (Handel)—(accompanist, Master Septimus Webbe)—Mr H. C. Tonking, pupil of Mr Sainton; Recitation, Act II., Scenes 1 and 2, *Macbeth* (Shakspere)—Macbeth, Mr Sinclair Dunn, Lady Macbeth, Miss Eleanor Rees, and Messenger, Mr Tufnail, pupil of Mr Walter Lacy; Pezze di Bravura, pianoforte (Cipriani Potter), and Non troppo mosso, from Sonata, in D flat, Op. 99, pianoforte (Josef Rheinberger)—Mr Courtenay Woods, pupil of Mr W. H. Holmes; Duet, MS., "The Lord's delight is in them that fear Him" (Elizabeth Foskett, student)—(accompanist, Miss Elizabeth Foskett); Miss Kate Shackell and Mr Hirwen Jones, pupils of Professor Macfarren and Mr Shakespeare; Sonata, in E minor, pianoforte and violoncello (Walter Macfarren)—Miss Elizabeth Foskett and Mr W. C. Hann, pupils of Mr Walter Macfarren and Mr Pezze; Aria, "O Salutaris," *Messe Solennelle* (Rossini)—(accompanist, Mr R. H. Cummings); Miss Christina Cross, pupil of Mr Shakespeare; Prelude and Fugue, in B and B minor, MS., pianoforte (George John Bennett, Balfe scholar)—Mr G. J. Bennett,\* pupil of Professor Macfarren and Mr Walter Fitton; Song, "By Celia's arbour" (Mendelssohn)—(accompanist, Mr Ernest Ford)—Mr Dunman, pupil of Mr Holland; Andante and Rondo Capriccioso, in E and E minor, Op. 14, pianoforte (Mendelssohn)—Miss Bull,\* pupil of Mr F. W. W. Hampfyde.

\* With whom this subject is a second study.

## JOHN HULLAH SPEAKS.

*Report for the year 1880, by John Hullah, Esq., LL.D., Inspector of Music, on the Examination in Music of the Students of Training Colleges in Great Britain.*

(Concluded from page 731.)

## REPORT BY MR W. A. BARRETT.

In accordance with your wishes and instructions, I visited the several training colleges hereunder named between the 28th of September and 30th of November:—

Exeter, Glasgow (Church of Scotland and Free Church), Aberdeen (Free Church and Church of Scotland), Durham, Norwich, Bishop Stortford, Westminster, Homerton, Southlands, Tottenham, and the Home and Colonial. The details of the individual examinations, I have already had the honour to forward.

Perhaps I may be permitted in this place to present a short record of my impressions with regard to the character of the teaching in some places, and the class-singing at the several colleges:—

At Exeter the teaching seemed to be generally good. The second year's students sang some choruses from *Acis and Galatea*, and the first year's students performed some part-songs, in both cases very creditably. At Glasgow (Church of Scotland), the male and female students of the second year sang one or two of the choruses from *St Paul* with fair accent and emphasis. The first year's students also sang several concerted pieces. In each case the singing was lively and spirited, the opportunity of joining male and female voices in practice bringing with it corresponding advantages. The pianoforte classes of Dr Peace, in connection with the Church of Scotland Training College (females), seem to have produced some considerable results, even though the system of teaching the instrument in class is one concerning which opinions may be reserved. At the Free Church Training College some excellent class-singing was presented by the students of each year. At Aberdeen Free Church College the class-singing of the students of the second year was somewhat indifferent. This may have arisen from the character of the pieces studied, which were simple school songs or exercises of an elementary character. The class-singing at the Church of Scotland Training College was very fair. Some of the students both of the first and second year showed considerable proficiency in pianoforte playing. The solo singing at Durham Male College was very unequal, but the class-singing was very good. The second year's students sang several part-songs for four voices, and those of the first year performed several exercises in parts from "Time and Tune." At the female college the class-singing was excellent. If it were possible to arrange for an occasional meeting of the male and female students for the practice of concerted music, a great impetus would be given to the study of music. The teaching of music in both colleges is capable of a little improvement. The inflected syllables for *solfeggio* practice are not so well known as might be wished. The like remark applies to Norwich. I was informed at this place that there was "little time for special preparation" of pieces to be sung by the students in class. The want of a due allowance of time may also account for the somewhat inferior class-singing of the students of both years here. At Bishop Stortford the united singing was very good. The selection of pieces sung in class is worthy of much praise. The amount of musical ability exhibited by the students at Westminster was very considerable. The choice of songs displayed some degree of taste. The class-singing was much above the average. A band of sixteen players on stringed and wind instruments, formed among the students a few months previously, accompanied some of the choruses from Mendelssohn's *Antigone* most effectively. One of the students also performed a violin solo with much spirit. The teaching seemed to be thorough and the students earnest in their work. At Homerton the class-singing by the students of each year deserves especial commendation. Due attention was paid to expression and the accurate enunciation of the words sung. The second year's students, male and female, sang a cantata by Spohr, and the whole of the students joined in a performance of Mendelssohn's 13th Psalm, accompanied on the organ by one of the male students. At Southlands the students of the second year sang the parts of some choruses from Handel's *Dettingen Te Deum* proper to their voices, and some songs in three parts, all of which pieces were conducted by one of their own body. The students of the first year also deserve mention for the care with which they sang in class. At Tottenham the collective singing was very fair in both classes. Earnestness and attention on the part of the students covering many natural defects of voice and style. The students of each year at the Home and Colonial Training College sang several pieces,

sacred and secular, with excellent effect. They employed the inflected syllables to the notes first, and the words afterwards. The general character of the work presented in this way was most commendable.

I found, as a rule, that there was greater interest taken by the students in the class-singing, where some entire short works, such as cantatas, anthems, or extended part-songs were in rehearsal or had been prepared. In most of the colleges the students accompanied one another at the practical examination, a practice which cannot be too highly approved of, as tending to establish a proper command of musical resources and to extend experience. I found upon inquiry that a considerable number of the students had not received any musical training before entering the several colleges. The highest number of marks were, in the majority of instances, obtained by those who had learnt music in their early years. In one or two of the colleges the necessity of sol-faing the notes of the exercises by means of the inflected syllables, or of beating time during the performance of the vocal exercises, did not seem to be regarded as pressing. The advantages to be gained by a more general observance of these practices ought to be taken as inducements for their general adoption. On more than one occasion I have been asked to make a memorandum as to the advisability of issuing certificates stating the amount of proficiency attained in the practical and theoretical examinations by the candidates, it having been pointed out that such certificates would be of great value to the students on their entry upon actual work after leaving their colleges. I think that the suggestion, emanating as it does from persons who are intimately acquainted with the wants of those trained in the several institutions, is a valuable one, and may possibly be made practicable.

I may mention that I saw the process of teaching notation and singing in several of the practising schools attached to the colleges. In some schools a lesson in notation was given to certain infant children who were then for the first time made acquainted with the written signs employed in music. In other schools the children sang without difficulty exercises written by myself on the black-board, thus proving that some attention was being paid to the proper instruction of music in some of the elementary schools. The work done by the students in the training colleges in the theory paper given at the Christmas examination which I had the honour to look over, was on the whole better than upon former occasions. A few of the students in certain colleges answered the whole of the 12 questions, notwithstanding the directions given; but only a few wrote essays on the questions and forgot to include the proper answer. Some of the writers decorated their papers with various coloured inks or crayons, thus putting themselves to the trouble of giving a pretty appearance to their work. I note with much satisfaction that the practice of answering the questions in the shortest possible way to include accuracy is increasing. Some of the papers by the acting teachers exhibited a lamentable want of knowledge of the matters involved in the questions. This was often expressed in characters chiefly interesting for their eccentric shapes, apparently evolved from the fancy of the writer, and not always traceable to any known pattern or recognizable as imitations of accepted forms. Much trouble and anxiety would be spared to the candidates themselves if organists and other presumably qualified persons would refrain from so readily certifying, as they do, their opinions as to the existence in the candidate of "such an amount of musical knowledge as is sufficient to teach children to sing by notes."

W. A. BARRETT.

February 23, 1881.

*Lucrezia Borgia*, with De Cepeda, Gayarre and Nannetti, as Lucrezia, Gennaro and the Duke, has met with great favour at the Liceo, Barcelona.

LEIPZIG.—The First Part of the programme at the fifth Gewandhaus Concert was devoted to Mendelssohn's "Athalie Music," in pious memory of the composer's death, which occurred on the 4th Nov., 1847. The orchestra played magnificently. The vocal solos were admirably rendered by Mdme Sachse-Hofmeister, Mdles Schreiber and Löwy, all of the Stadttheater; Herr Mylius, also of the Stadttheater, recited the connecting poetry; and Mdle Mannfeldt, from Dresden, was the harpist. Beethoven's *Eroica* constituted the Second Part.

## SCRAPS FROM PARIS.

M. Charles Lecocq's latest work, a three-act operetta, or rather comic opera, entitled *Le Jour et la Nuit*, and produced at the Théâtre des Nouveautés, has made a hit, and will, in all probability, run a long time. It cannot, of course, be expected to achieve the utterly exceptional evergreen popularity of *La Fille de Madame Angot*, but no one will be surprised to see 300, or even more, nights glide by ere it is missed from the bills. Before being enlightened concerning the music, the reader may like to know something about the plot. This, the joint production of MM. Vanloo and Leterrier, bears a strong family likeness to other plots by the same authors and by such of their literary colleagues as have made a name in this kind of dramatic work. The scene is laid in Baron Braseiro's Castle, situated on the confines of Spain and Portugal, just on the Portuguese side. Speaking of a friend about to marry a second time, Dr Johnson characterized his conduct as the triumph of hope over experience. What would the famous lexicographer have said of Baron Braseiro, who, as we learn shortly after the rising of the curtain, has already buried three wives and is awaiting a fourth, whom he has married by proxy in Lisbon, and whom, as happens less frequently in real life than in operatic librettos, he has never seen. Meanwhile, war breaks out between the two countries, and the Baron goes off to join the army, in which he holds a command. Scarcely has he left, ere Manola, a young Creole, seeks refuge in the Castle, of which her lover, Miguel, is the intendant or steward. She is flying from Prince Piratès de Calabazas, the Portuguese prime-minister, who, despite the immense amount of public business he naturally has to get through at such a critical juncture, when his country is involved in a war with her powerful neighbour, still finds some spare time for the tender passion. He follows Manola to the Castle, and, being all-powerful, is about to carry her off. In this terrible position, Manola and Miguel reflect as to how they can thwart the amorous but unscrupulous head of the Cabinet. Though Piratès does pretty much as he likes, still, it seems he must put in an appearance at his office sometimes—perhaps once every three months, when his salary is due—and the two lovers discover that, on the present occasion, he is under the necessity of leaving for the capital next day. This is enough, and they boldly inform the bad, though high-placed official that Manola is the Baroness, No. 4. Piratès, completely taken aback, apologizes for his temerity. The lovers are delighted at the success of their stratagem, but do not think quite so much of it shortly afterwards, when, anxious to greet his expected bride, the Baron, having obtained leave of absence from his regiment, returns to the Castle. What is to be done? In this emergency the Baroness, No. 4, arrives in her turn. By another of those fortunate coincidences which are far from infrequent in buffo-opera librettos, though, as a rule, rare in every-day life, she is a friend of Manola's, and promises to assist that damsel out of her embarrassment. The upshot is that Manola continues to personate the Baroness, No. 4, all day, but at night, the Baroness, No. 4, thanks to a sliding panel, takes Manola's place in the Baron's room. Of course, after the usual game of cross-purposes and mistakes has been duly played, everything is satisfactorily explained and Manola united to her faithful Miguel.

M. Lecocq was singularly in the vein when writing this his latest score. Seldom, if ever, has anything more graceful and sparkling emanated from his pen. No less than twelve numbers were re-demanded, though M. Geng, the conductor, repeated only eight. Matters went well from the very commencement. The overture was much applauded, and the satisfaction of the audience continued increasing through the first act as they listened to piece after piece—Braseiro's couplets, "On était prêt, on n'est pas prêt"; Miguel's air, "Passez, ma belle"; Manola's romance, "Comme l'oiseau qui fuit effarouché"; the duet, "Tuons-nous"; and the air sung by Béatrix (the Baroness, No. 4), "Certainement, c'est bien charmant." The *finale*, with the prayer, "O grand Saint-Michel," arranged as a trio, fairly brought down the house. In Act II., a buffo "Aubade," with an accompaniment of kitchen utensils, speedily showed that the composer had not put all his good things in the first act. Manola's song, "Y avait un' fois un militaire," was frantically applauded. Then there was a charming duet for two sopranos, "Un ron signol rencontre une fauvette"; the couplets for Prince Piratès, "Les Portugais sont toujours gais"; an Indian *Song*; and an entrancing *Scène*, in

which the "Fauvette" strain recurs. Act III. contains among other things worthy of commendation, a charming Bolero; some burlesque couplets, "Je passai un jour dans la rue," for Braseiro; the duet, "Nous sommes deux amoureux"; and a tuneful quartet, "C'était la demoiselle."

Mdlle Ugalde, as Manola, achieved a great triumph. A more attractive Baroness than Mdlle Darcourt it would be difficult to find, while Mdlle Piccolo, as Sanchette, was a fascinating hostess. As Braseiro and Piratès, respectively, Berthelier and Brasseur kept the audience in a roar. Montaubry was a satisfactory Miguel. It may be mentioned that, while the Théâtre des Nouveautés was ringing with the plaudits of the delighted public, Lecocq, whose music had evoked those plaudits, was lying stretched upon a bed of sickness after undergoing a very serious surgical operation. Let us hope the success of *Le Jour et la Nuit* may accelerate his recovery.

M. Hervé's *Petit Faust*, remodelled and expanded into ten tableaux, will be the next quasi novelty at the Porte Saint-Martin.—M. Camille du Loole, formerly manager of the Opéra-Comique, has been entrusted by the Under-Secretary of Fine Arts with the task of visiting the collections and museums of Rome and Naples, and studying there the objects connected with the Theatre of the Ancients with a view to publishing a description of such objects. He will also consult the archives of the Barberini family, whose rich library is open to all desirous of availing themselves of it.—Herr Angelo Neumann has been here endeavouring to make arrangements for a series of Wagnerian performances.—If not entirely devoid of truth, the reports of Victor Massé's being in a most dangerous state of health, were, at all events, grossly exaggerated.—It is proposed to erect on the site of the Concerts Besselière a monster Winter Garden, capable of containing ten thousand persons, and suitable for grand musical festivals, like those got up by M. Albert Vizentini at the Hippodrome. The festivals will be under the direction of M. Colonne. A colossal organ, for oratorios, forms a prominent feature in the project.—Mdlle Zieger, formerly the Countess Alboni Pepoli, has purchased the estate of the late M. Coster at Ville d'Avray. The mansion is to be called in future the Villa Cenerentola.—Though possessing an income of 108,000 francs, the Association des Artistes Dramatiques is unable to pay in full all those who are entitled to annuities from it. Under the circumstances, M. Gailhard, the basso of the Grand Opéra, obtained an audience of M. Constance, late Minister of the Interior, and pleaded so effectually the cause of his poorer and aged brothers and sisters in art, that the Minister at once signed a decree, authorizing the Association to issue 1,600,000 francs' worth of lottery tickets, stipulating only that the authorization should remain in abeyance till after the drawing of the Algerian Lottery.—A benefit has been given for André Gill, but it brought in only 7,000 francs much less than was expected.

## MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

*La Mascotte* has been represented by three different *prime donne* since August last. Mdlle Cavé-Rivenez, a native of this town—well known at Marseilles and Toulouse—created the part here, but played it only four times. Mdlle Cottin, from the Folies Dramatiques, succeeded her for a short period, followed by Mdlle Marillard, a pleasing singer with a good, but not a powerful voice. Her acting was excellent, and the "Glou-Glou" song met with well-merited applause.

*Le Méniétrié de Meudon* music, by G. Laurens, was the novelty on Saturday. There is not much plot and very little passion; in fact, with the exception of some good instrumentation, and a pretty duo in Act II., nothing is original, and M. Laurens must have industriously studied *Les Cloches de Corneville* and the répertoire of Offenbach and Lecocq before he sat down to score the *Fiddler of Meudon*.

A concert, for the benefit of the ninety widows of the 14th Oct. shipwrecks, takes place on Monday at the Etablissement des Bains, under the personal superintendence of Herr Reichardt.

X. T. R.

Boulogne-sur-Mer, Nov. 18th,

## ENGLISH ACTRESSES WHO HAVE BEEN ELEVATED TO THE PEERAGE AND BARONETAGE.

I.—Miss Anastasia Robinson, a vocalist of some eminence in the early part of the last century. Married the Earl of Peterborough, and died in 1750.

II.—Miss Lavinia Fenton, afterwards Duchess of Bolton. Made her first appearance at the Haymarket Theatre in 1726, as Monimia, in Otway's tragedy of *The Orphan*, being then eighteen years of age. In 1728, *The Beggar's Opera* was first produced at Lincoln's Inn Fields, when she was the representative of Polly. In 1729 she retired from the stage, and died in 1760, aged fifty-two.

III.—Miss Elizabeth Farren, afterwards Countess of Derby. She made her first appearance at the Haymarket as Miss Hardcastle in Goldsmith's comedy of *She Stoops to Conquer*, in 1777, and did not quit the stage until April 8th, 1797. Died 1829.

IV.—Miss Harriet Mellon, afterwards Duchess of St Albans, made her first appearance at Drury Lane Theatre as Lydia Langrish, in Sheridan's comedy of *The Rivals*, January 31, 1795. She retired from the stage, after having performed the part of Audrey, in *As You Like It*, at Drury Lane Theatre, February 7, 1815. On the 8th of January previous, she married the opulent Mr. Coutts, who died in 1822. On the 16th of June, 1827, she married the Duke of St Albans, then in the twenty-seventh year of his age. She died August 6, 1837.

V.—Miss Louisa Brunton, Countess of Craven. She made her first appearance at Covent Garden Theatre as Lady Townly, in the comedy of *The Provoked Husband*, October 5, 1803, and retired from the stage May 26, 1808. Died September 3rd, 1860, aged seventy-eight.

VI.—Miss Mary Bolton, afterwards Lady Thurlow, made her first appearance as Polly, in *The Beggar's Opera*, October 8, 1806. Married Edward, Lord Thurlow, in 1813.

VII.—Miss Maria Foote, Countess of Harrington, made her first appearance at Covent Garden Theatre as Amanthis, in Mrs Inchbald's *petite comedie* of *The Child of Nature*, in June, 1814. She became Lady Harrington April 7, 1831. Died December 27, 1867, aged sixty-nine.

VIII.—Miss Katharine Stephens, Dowager Countess of Essex, made her first appearance at Covent Garden Theatre as Mandane, in Dr Arne's opera of *Artaxerxes*, in September, 1813. Born 1794. Married, in 1838, the fifth Earl of Essex, who died in 1839.

IX.—Miss O'Neill, born in 1791, made her first appearance at Covent Garden Theatre, as Juliet on the 6th of October, 1814. Retired from the stage, and married William Wrixon Beecher, Esq., December 18th, 1819. On the death of his uncle Mr Beecher succeeded to a very ancient baronetcy, and his wife became Lady Wrixon Beecher.

X.—Mrs Nisbett (maiden name Louisa Mordaunt), born 1st of April, 1812, first appeared at Drury Lane as the Widow Cheerly, in *The Soldier's Daughter*, October 16th, 1829. Married Sir William Boothby, Bart., 15th of October, 1844, who died 21st of April, 1846. Lady Boothby died at St Leonard's, near Hastings, January 16th, 1858. Her first marriage took place when she was only nineteen years of age; her husband, Captain John Alexander Nisbett, of the Life Guards, shortly after died from the effects of an accident.\*

[\* A fall from his gig. How about Clara Novello? And how about Mrs Jordan, who married a royal sailor?—Dr Blinge.]

## MUSIC IN GLASGOW.

(From our own Correspondent.)

Since last writing you, a week or two ago, what a host of concerts Glasgow has had to listen to! and the cry is, "Still they come." A bald list of a few of the most interesting performances will, I am sure, be quite sufficient to give. On the Fast-night a Concert of Sacred Music was given in the City Hall (Mr James Allan, conductor). The two chief numbers were Mendelssohn's "Hear my prayer" and a new work, "Answer me, burning stars," from the pen of our distinguished townsmen, Mr Hume. It is written for tenor, contralto, soprano, and bass solos, with chorus, and we regard it as one of the best pieces Mr Hume has yet composed. The same evening the Tonic Sol-fa Society produced, in St Andrew's Hall (Mr William Millar, conductor), Handel's oratorio, *Judas Maccabaeus*, with chorus and full orchestra. The audience was good and appreciative.

Mr Bernard, of the Gaiety Theatre, has been busy producing light operas: first, *Bilée Taylor* (Mr Hamilton Clarke, conductor), followed by *Pinafore*, *The Sorcerer*, and *Les Cloches de Corneville*. These were all so beautifully put on the stage as to reflect great credit on all concerned.

The Saturday Evening Concerts directors gave last week a somewhat novel entertainment, in the shape of a recital of the quite too irrepressible *H.M.S. Pinafore*. It went very well, and greatly delighted a crowded hall. At one of these concerts Madme Ritter-Bondy, a lady-pianist, who has come amongst us as a teacher of the instrument, made a very fine appearance, and was heartily received. Her selections comprised excerpts from the works of Liszt, Chopin, and Schubert.

On Thursday last a "Grand Evening Concert" was given in St Andrew's Hall, the chief attraction being Madme Albani; and, as was stated in the programmes, "her only appearance in Glasgow this season." The vast concert-room was handsomely filled by an exceptionally enthusiastic audience, who welcomed the distinguished *prima donna* in the most affectionate manner—who, for everything she did, was awarded, I might almost say uproarious applause. I never heard Madme Albani at any time in her career singing better; indeed, I question if I ever heard her sing so well. Her first *aria* was Bellini's "Casta Diva," at the end of which the young artist was forced to return to the platform, and acknowledge the great ovation paid her; this, however did not satisfy the audience, and the second part of the movement had to be repeated. Madme Albani, during the evening, gave Haydn's lovely canzonet, "My mother bids me bind my hair" (and as an encore "Robin Adair"), and Donizetti's "O luce di quest' anima," also encored. The other members of the company consisted of the Misses Robertson, Mr Barton McGuckin, and Signor Foli, all of whom honourably shared in the success of the evening, receiving many (quite too many) re-calls and encores. Mr McGuckin made a marked impression by his rendering of Cowen's "It might have been," which is a very attractive and well-written new song. What can I say regarding Signor Foli? Simply that, as is his custom, he carried the audience with him, and won from his admirers their enthusiastic endorsement of the manner in which he executed his duties. Mr Kuhe was accompanist and solo pianist. The abilities of Mr Kuhe are so well known to your readers, that I need only say the learned musician played all the accompaniments, as well as three solos: Wehl's "Recollections of Mendelssohn's Midsummer Night's Dream;" Blumenthal's "Les Ailes;" and his own "Etude de Concert." The performance altogether will be long remembered by Glasgow concert-goers.

## BERLIN.

(Correspondence.)

Though performed and admired in, probably, every other great town of Europe, here in the capital of the composer's native country, *Le Pardon de Ploërmel* was until very recently unknown on the stage. Two and twenty years had elapsed since its first production and it had never figured in the programmes emanating from Herr von Hilszen, Intendant-General of the Theatres Royal of Prussia. However, better late than never. It has now been played at the Royal Operahouse and received, of course, with enthusiasm. The artists were called on again and again during the performance and three times after the last act. Herr Brandt, the celebrated stage-machinist, had to appear and make his bow at the conclusion of the second act. Madle Tagliana was Dinorah; Herr Betz, Hoïl; and Herr Junck, Corentin. The choruses went well, and the orchestra, under the direction of Herr Kahl, who got the opera up, particularly distinguished itself.—Wagner's *Tristan und Isolde* is in rehearsal and will be ready by the end of the month.—A new three-act comic opera, *Capitain Nicol*, libretto by Herren A. West and Herm. Hirschel, music by Carl Zeller, has been produced at the Friedrich-Wilhelmstädtisches Theater. It was a frank success for all concerned. The plot, founded upon a Carbonari conspiracy at Ravello in 1821, is clever, interesting, and funny. The score gives undeniable proof of talent on the part of the composer. Several pieces, including the entire finale of the second act had to be repeated. As "Capitain Nicol," Madle Erdösy made an unmistakable hit, vocally and histrionically. She was well supported by the other members of the company and the orchestra. The scenery and dresses were exceptionally good.—Great interest is evidenced for the first performance by the Singakademie on the 20th inst. of F. Kiel's new *Requiem*. The members of the Singakademie speak of it in terms of absolute enthusiasm.

LOUVAIN.—Madles Mary and Ella, pupils of their mother, Madme Lemmens-Sherrington, Professor of Singing at the Royal Conservatory, Brussels, and of Madme Jeuny Lind Goldschmidt, made a successful début, as contralto and soprano respectively, at the grand Jubilee Concert of the Royal Academy of Music here. They will shortly sing in Paris.

## WAIFS.

A letter from Bayreuth states that Herr Wagner's temper improves as the *Parsifal* performance draws nigh, although he still looks on other men with a feeling of benevolent contempt. He will no longer fly into a passion at the name of that "old foey," Beethoven, neither will he tear up and down the room with the dressing-gown fluttering behind, and the artistic velvet cap banged down on one ear, and dub Meyerbeer an "unmusical imposter," if anyone happens to mention the *Prophète* or the *Africaine*. He merely shrugs his shoulders pityingly, as though to say: "Poor, unskilled neophytes all! Dabblers on the shores of an ocean of art which I alone have thoroughly navigated." However, he still patronises King Ludwig, whom he deigns to speak of as "my dear young friend—a man whose mind is sufficiently developed to appreciate the great things I have done."—CHERUBINO.

What's in a name? Two youths, named Robert Schumann and Henry Purcell, were recently fined at the Melbourne Police Court for insulting behaviour. Schumann was arrested in a dancing saloon with great difficulty, by reason of the unsteady footing which the waxed floor afforded the heavily-shod policeman.

Gomez' *Il Guarany* has been well received in Santiago.

Mr Kennedy, the Scottish vocalist, was lately in Toronto.

Camille Saint-Saëns is engaged on a new symphonic work.

Ricordi, of Milan, has purchased Cortesi's *L'Amico di Casa*.

Gobati's *Cordelia* is promised at the Teatro Comunale, Bologna.

*Eva*, a new oratorio by Massenet, will shortly be performed in Berlin.

Wagner is now reported to be at Palermo, where he will spend the winter.

Hector Berlioz's *Roméo et Juliette* is shortly to be repeated in Boston, U.S.

Th. Bühring is appointed Grand-Ducal Pianist at the Court of Mecklenburg-Schwerin.

J. J. Abert's romantic opera, *Astorga*, has been accepted at the Royal Operahouse, Berlin.

Christopher Gluck et Richard Wagner, a pamphlet by De Briquerville, has appeared in Paris.

Professor R. W. Seager, of New York, is organizing a State Musical Festival in Nebraska.

Professor E. Rappoldi, the violinist, will play next month in Stralsund, Greifswald, and Posen.

Sofia Menter, the Juno of pianists, is giving concerts in Spain, to the utter bewilderment of *dilettanti*.

Martin Röder's three-act opera, *Vera*, has been produced with success at the Stadttheater, Hamburg.

Rimsky-Korsakow, the composer, has been appointed Professor in the St Petersburg Conservatory of Music.

The Prince of Sonderhausen has bestowed the Gold Medal for Art and Science on Carl Mayer, the barytone.

Marcella Sembrich (Mr Gye's latest "star") has been singing at concerts in Moscow with extraordinary success.

Die Jungfrau von Belleville, buffo opera, music by Millöcker, has been given at the Theater an der Wien, Vienna.

The Austrian Ladies' Quartet, Fanny, Marie and Amalie Tschampa, and Eleonore Sorger, have been singing at Munich.

There is some talk of Massenet's *Hérodiade* being given this winter at the Scala, Milan, if the company is strong enough.

The Philharmonic Society, Rome, will perform, on the anniversary of King Victor Emanuel's death, a new Mass by Terziani.

David Popper (the violoncellist) has made a favourable impression with his new Suite, "Im Walde," at Heidelberg and Mannheim.

Carl Träger, many years leader of the Beethoven Männergesangverein, of New York, died suddenly a short time since at Panama.

In honour of his 70th birthday, Franz Liszt has been created honorary president of the General Musical Association of Germany.

The Provisional Theatre at Nice is being pushed forward very actively, so that it may be ready for the public on the 1st January.

An aristocratic amateur, the Countess Camilla Wimpffen, is expected shortly to come out as a professional concert singer in Vienna.

The Officer's Cross of the Order of the Crown of Italy has been conferred on Manager Jahn and Capellmeister Hellmesberger, both of Vienna.

Monica von Terminsky recently gave three concerts in Odessa. This winter she will make a tour in Germany, Austria, Belgium, and England.

A "Life of Handel," by Mr W. S. Rockstro, is shortly to be published by Macmillan & Co.

The amount realized at the concert given by Mdme Adelina Patti at New York, for the sufferers by the Michigan forest fire, was £1,300.

The death of Karl Friedrich Hirsch, said to be the last survivor of Beethoven's pupils, died at Vienna, on November 6, at the age of eighty-two.

Franz von Suppé's new buffo opera, originally called *Herzblättchen*, but now definitely dubbed *Gabrielle*, will be first produced at the Carltheater, Vienna.

"The Spanish Students" do not appear to be attending much to their studies at any university in Spain. They were lately giving concerts at Chicago, U.S.

The Fenice, Venice, will this winter be under the management of Rosani and d'Ormeville, who promise, among other works, *Rienzi*, *Lohengrin*, and the *Africaine*.

Smareglia's new opera, *Bianca di Cervia*, will be included in next season's programme at the Milan Scala, as well as Donizetti's posthumous work, *Il Duca d'Alba*.

After a German tour through Cassel, Stuttgart, Nuremberg, Dresden, Erfurt, and other large towns, Marie Krebs will visit England early in the new year.

Robert Planquette, composer of *Les Cloches de Corneville*, has completed a new opera, but the title is as yet unrevealed. (*Les Corneilles de Cloche*.—Dr Blügge.)

After two concerts in Frankfort-on-the-Main, Sarasate, the Spanish violinist, started for Russia, where he intends making a long tour. In February he visits Italy and subsequently England.

Aglaja Orgeni (formerly of the Royal Italian Opera) has undertaken a concert-tour in Hungary, Roumania, and the South of Russia. She will then join a party travelling, under the direction of Weiser, in Germany, and after that return to England.

The Teatro Santa Cecilia, Palermo, was suddenly closed after six performances of *La Favorita*. (Can this be in deference to Wagner, who, with family, is already on his way to the Sicilian capital, accompanied by Joseph—not Anton—Rubinstein.—Dr Blügge.)

The heirs of the late J. Maria Farina have presented 18,000 marks to the Conservatory of Music, Cologne, for the purpose of founding two free scholarships, to be called after their father, for poor but talented students. (They should be called "the Eau de Cologne scholarships."—Dr Blügge.)

The Society of Arts formally opened its 128th session in the Society's large hall, John Street, Adelphi, on Wednesday evening. The chairman of the council of the Society, Sir Frederick J. Bramwell, F.R.S., delivered an address on some of the applications of science to the promotion of arts, manufactures, and commerce. At the conclusion, a vote of thanks for his interesting address was moved by Lord A. Churchill, and seconded by Professor Abel.

Mdme Marie Roze, whose successful début, at the Sacred Harmonic Society, in *Judas Maccabeus* has been recorded, is engaged by Mr Barnby to sing in *Elijah*, at the Royal Albert Hall, on Nov. 23rd, and in December and March next in *The Messiah* and *The Creation*. Mdme Roze has also been engaged for *Elijah*, and other oratorios, at Glasgow and Edinburgh, Dec. 17th, 19th, and 20th; at Paisley, Feb. 2nd (*Elijah*); and at St James's Hall, on Good Friday, for Rossini's *Stabat Mater* and other sacred works.

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O. D. RAY.

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GEORGE A. TYLER.

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